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seems hardly consistent with Miss Morgan's final estimate, that the Duchess, in a lifetime of restless seeking for better self-expression, never managed to speak out to her satisfaction. If she did not so manage, the prodigious extent of her printed works, her own description of the pen speeding to keep pace with her nimble fancies,⁶ and Theophilus Cibber's account of her overworked group of trained secretaries⁷ leave us wondering what could have been left unsaid.

By some inadvertency, at the beginning of Chapter IV only four of the five groups into which chap-book literature is to be divided get into Miss Morgan's enumeration at all. After some confusion the reader finds the missing category—moral and religious tracts—discussed in its proper order in the comment on these groups (p. 118). On page 59, Vital D'Audiguier appears as "D'Audiger"; and on page 121, George Lillo's significant tragedy is mentioned as "*George Barnfield*."

After all, as the author recognizes, this entire essay is only an interpretative introduction to the bibliographical material which is the kernel of the dissertation. Here there is a contribution that later students may enlarge and modify, but cannot fail to utilize. This particular period, most of it between the *Stationers' Register* and the institution of the monthly magazines, with their lists of current publications, has been sadly in need of just such systematic attention for all phases of literary production. With the material once before us, we may agree or not with details of Miss Morgan's analytical account of it; the thing of first importance is our possession of it in so convenient a form. The interpretation, it should be added, is probably as satisfying as could be made at the present time.

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Pierre de Ronsard, Essai de biographie: les ancêtres—la jeunesse; par HENRI LONGNON. Paris: Champion, 1912. xii, 512 pp. (Bibl. litt. de la Renaissance, xi.)

Pierre de Ronsard occupies a curious position in the history of French letters in that until the last few years almost no study at all has been made of his life, and that even now a comprehensive, scientific biography remains to be written. When the first posthumous edition of Ronsard's poetry appeared in 1586, Claude Binet, one of the two editors, added a 'life' which he had prepared for the poet's obsequies, and which gave in sympathetic manner the essential facts and details of the author's ancestry, personality, and manner of living. This life was interesting, and, though full of errors, has been the basis of all subsequent studies of the subject, of which the most recent are nothing more than editions of Binet's text with notes and corrections by Miss Helen Evers¹ and by Mr. Paul Laumonier.² The field was thus open for Mr. Longnon to present an independent biography, and, so far as he has gone, he has done this in a most satisfactory manner. Unfortunately, as the work is but an outgrowth of his thesis at the Ecole des Chartes, his study only embraces the ancestry and youth of the poet.

Mr. Longnon uses as his chief sources the biography of Binet and Ronsard's own statements in his poetry. These sources he controls by a mass of contemporary evidence, largely drawn from ancient documents, which he cites in detail in his appendices. It is to be regretted that he has failed to add an index and a list of the works consulted. The references in the footnotes are numerous and absolutely clear, but it is necessary to turn to Mr. Laumonier's excellent lists for any extensive bibliography.³

¹ *Critical Edition of the Discours de la vie de Pierre de Ronsard*, Bryn Mawr dissertation, Philadelphia, 1905.

² *Vie de Ronsard de Claude Binet*, Paris, 1910.

³ Cf. Laumonier, *op. cit.* and *Ronsard, poète lyrique*, Paris, 1909. Neither writer mentions the recent

⁶ Cf. *The Life of William Cavendish*, ed. C. H. Firth. London, 1886, p. 307.

⁷ *Lives of the Poets of Great Britain and Ireland*. London, 1753, II, 164.

In the exposition of his material, Mr. Longnon is clear, direct, and reasonable. He treats disputed points without dogmatism; after a fair discussion of all sides, he pronounces in favor of the view which seems to him to have the best support. Following this method, he is forced to deny the claim to an eastern origin for the family as made by the poet and his descendants. He posits as the date of the poet's birth, Saturday, September eleventh, 1525, believing that Ronsard, when he was looking up his family record, misread || as two instead of eleven. He develops at length a new theory of the chronology of the poet's trips to Scotland and England. Finally he puts the famous first meeting with Du Bellay in 1547 instead of in 1549, so that the publication of the *Défense* in the latter year no longer seems an anomaly. While in all of these questions Mr. Longnon's arguments may not be conclusive, they are more than plausible, and his deductions far more probable than those of any preceding biographers.

Perhaps the most attractive feature of the *Essai* is the way in which the writer has presented his subject. With no sacrifice of accuracy he has given us a book that is entertaining, readable, and full of well chosen citations; one that interests us in the author, in his doings, and even in the little questions of biographical detail that are usually so tiresome. We most assuredly hope that Mr. Longnon will not be content to drop his study at this point, but will extend it to a complete history of Ronsard, the man and poet.

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OTTO HARNACK, *Aufsätze und Vorträge*. Tübingen: J. C. B. Mohr, 1911. iii + 327 pp.

The significance of this book lies in its being the exponent of a culture and art ideal best exemplified by Goethe, an ideal which—largely on account of his potent influence—has never, in spite of the growth of realistic art and specialization, lost its hold on the German imagination. A few names, like Tirsch, Herman Grimm, Victor Hehn among scholars and critics, and Grillparzer, Heyse among literary artists, bear witness to this statement. Culture, according to this conception, should be the expression of the largest possible intellectual sympathy combined with a sense of form, and art should wed a Greek instinct for beauty with an interest in the ever-recurring, universally important, rather than in the exceptional and hyper-idiosyncratic. Harnack, whose *Life of Schiller*, whose fundamental treatises on the aesthetical principles of the German classics, and whose numerous essays on kindred subjects, have long since proved him a most adequate and thorough interpreter of eighteenth century German culture, here again, in his lucid and mellow style, unrolls before us a series of studies which prove his profound inner relationship with the author of *Faust* and *Iphigenie*.

It is, therefore, not surprising that the bulk of the book should deal with Goethe. The very first essay, "Die Bedeutung des Zeitalters der Aufklärung für unsere Zeit," interprets the spirit of intellectual hospitality and toleration characteristic of the Age of Rationalism, and is a fine protest against the exaggerated race-individualism of our day. "Wandlungen des Urteils über Goethe" shows how the poet's personality, often obscured and distorted in the nineteenth century by party-hatred, by ignorance, or by ephemeral literary fashions, at present is becoming more and more an informing power in the formation of a new culture ideal in contemporary Germany. "Zu Goethes hundertfünfzigstem Geburtstage" emphasizes the value of Goethe's ideal of synthesis and harmony as a corrective in an age of specializa-